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tions quoted falls far short of the requirements set up by Dr. Betz himself—"Geist und Stimmung des Originals beizubehalten, so dass das übertragene Lied analog auf Verstand und Gemüt des Fremden einwirkt." A careful and even appreciative perusal of the efforts of these French translators singularly confirms the conviction, that the Frenchman who is ignorant of German, even if he be an admirer of these translations, will forever admire an entirely fictitious, or rather factitious, Heine.

As for the usefulness of translation, that is another question; doubtless it is well that non-Germans should possess a base imitation of Heine, rather than no Heine at all.

In the fifth and final chapter, we come to the most important and most difficult part of the author's investigation, the study of Heine's influence in France. This chapter is certainly a contribution to the comparative literature of France and Germany, at least in the sense of offering a considerable fund of material, and frequent indications as to fruitful subjects of investigation. The chapter is, indeed, too fragmentary and disjointed to leave a very clear final impression, but that is perhaps inevitable under the circumstances. The author traces Heine's influence in the works of a host of French poets, belonging to a very prismatic variety of "schools":—Gautier and Musset, Banville, Catulle Mendès, Coppée and Léon Valade, the Goncourts, Bourget, Baudelaire, Richépin, Verlaine and many others. These individual studies are too brief to be exhaustive, and not sufficiently systematized to place Heine's total influence in the proper light; but they inspire confidence in the author's fitness for the difficult and exceedingly delicate task here attempted, and promise valuable results for the monographs which will doubtless follow the present work, and from which alone Heine's account with French literature can be correctly balanced. Dr. Betz certainly deserves all encouragement to continue the work he has so auspiciously begun.—The somewhat negligent proof-reading of the present volume, occasional lapses in style, and several omissions from the very useful Index, call for a passing word of criticism.

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TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In their little tilt, in your May number, over certain translations, it seems strange that neither Dr. Symington nor Dr. Lewis appears to have understood the precise equivalent, in English, of *cheval de fond*. Littré, under *fond*, says: "avoir du fond, se dit d'un cheval qui supporte un long exercice sans se fatiguer." Of such a horse we say, in English, he has bottom, good staying qualities or good wind. Hence *un cheval de fond* is a horse of bottom, or good bottom, as is more commonly said; that is, the literal translation is the exact English equivalent. Dr. Lewis's free rendering ("a horse of good qualities") is wide of the mark, since a horse may have most excellent qualities and yet have no bottom. Again, his literal translation ("a horse of depth") is equally faulty, since *depth* is rarely ever the equivalent of *fond*, which may usually be rendered by *bottom* or *further end*.

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GOTHIC *haiþi*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—This word has been connected by some with Skt. *kṣētra-m*. This is, however, phonetically improbable if we derive *kṣētra-m* from √ *kṣi* "to dwell," Gk. *κτι-βις*. The original meaning of the Germanic *haiþið* is a 'treeless, uncultivated plain' (Kluge). It is in direct contrast, therefore, with the word for 'mountain,' which interchanges with that for 'forest.' Thus Goth. *fairguni*, 'mountain': O.H.G. *forst* (cf. Kluge, *Etym. Wtb.* sub *Forst*, and Noreen, *Urg. Lautlehre*, pp. 131, 175) and Skt. *giri-ś*, Av. *gairi-š*, 'mountain': Lith. *gire*, 'forest.'

Now, the Germanic *haiþið* might well mean 'low-lying land,' and we may refer it to pre-Germanic *koi-tiā* from the I.E. √ *ki-*, seen in Skt. *çē-tē*, Av. *sae-tē*, Gk. *κεῖ-ται*, *κοι-τη*, and, according to Miklosich, in O. Slav. *sě-mŭ*, Lith. *szei-mýna*, etc.

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